

The Royal Academy of Music Magazine

No 216 Spring 1978



The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club and Students' Union

Editor Robin Golding

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Royal Academy of Music
Marylebone Road, London NW1

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The Calouste Gulbenkian Foundation has recently published a booklet entitled *Training Musicians*, a report by a committee of a dozen specialists in various branches of the musical profession under the Chairmanship of Lord Vaizey—and a successor to a similar report conducted under the guidance of Sir Gilmour Jenkins and published as *Making Musicians* in 1965. Not all of the new Gulbenkian report's criticisms of policies pursued by the country's music colleges will be felt to apply to the RAM, and not all of its suggestions will be greeted with unalloyed enthusiasm—notably the recommendation that 'The RAM and the RCM should either become monotechnics maintained by local authorities or they should become colleges of London University'; but there will be little if any dissension on the report's recommendation concerning professors' fees, which is based on the proposal put forward by the Incorporated Society of Musicians in 1974 to the Houghton Committee. 'This involved', the report states, 'calculating the hourly rate in accordance with comparable salaries elsewhere in higher and further education. Assuming a ten-week term and twenty contact hours per week, this would mean an hourly rate of 1/600 of the relevant annual salary of a lecturer in a university, polytechnic or college of higher education, or between £8 and £10 per hour (in early 1977). This is two to three times the inadequate rates now being paid...' As the January issue of the ISM's *Music Journal* puts it: '£32,000 was paid at Sotheby's on 11th May for a 21-page manuscript of a piano trio by Haydn. £8,200 was paid at the same sale for four lines of verse in Mozart's hand. £105,000 was paid at Sotheby's on 12 May for a violin made in 1738 by Joseph Guarneri del Gesù. £1,600 was paid at the same sale for a pair of Northumbrian bagpipes. £592,000,000 were the net profits for the nationalised industries last year. £169,000 has been slashed from the Arts Council subsidy to the English Music Theatre, which now receives only £100,000. £2,000 per concert is apparently a fair rate for a leading conductor. £3 [sic] per hour is paid to teachers in London music colleges.' Since 1975 the Department of Education and Science has contributed substantially to the finances of the Academy (and the RCM and TCM) through an annual deficit grant; is it too much to hope that by the time this *Magazine* appears positive steps will have been taken to rectify the shameful anomaly that has affected professors' remuneration for so long?

On a more cheerful and positive note, it can be reported that the Academy's fine new Sir Jack Lyons Theatre was officially opened on 26 October by our President, Princess Alice, Duchess of Gloucester. In his address, Sir Edmund Compton, Chairman of the Committee of Management, welcomed Her Royal Highness as follows: 'Today I offer you a special welcome for a special occasion. The Sir Jack Lyons Theatre is the centrepiece of our Development Programme, launched in 1972 and by no means completed. But the Theatre is indeed completed, and you, Ma'am, are in the presence of those to whom we owe its completion: those who designed and built the Theatre; our benefactors—and we have been fortunate in their number and generosity—Sir Jack Lyons will, I hope, allow me to single him out, as his munificence is specially associated with the Theatre that is to bear his name; and, I think it right to add, the Principal, the staff and the students of the Academy itself, for somehow they have managed to carry on the work of this place with building operations all round them, looking forward to the challenge they will now meet, of making

The composer of 'Tobermory' caught unawares by the camera of Douglas Hawkridge in the Academy's refurbished front hall.



the most of this splendid addition to the Academy's facilities.' An account by Roy Teed of the evening's entertainment that followed the official opening is preceded by two articles from the programme brochure—by the Director of Opera, John Streets, on the Opera Class since its inception in 1828, and by the Architect, John Bickerdike, on the design and construction of the new Theatre.

The Academy's Opera Class, 1828-1977. A brief historical note

John Streets

As Envoy Extraordinary and Minister Plenipotentiary to the Court of Tuscany, our distinguished founder, Lord Burghersh, the eleventh Earl of Westmorland, had considerable opportunity to develop that taste for Italian music which was to influence the vocal training of the first young students of the Royal Academy of Music.

Within five years of its foundation an Opera Class was in existence, and the first production, given at the English Opera House (the Lyceum Theatre) in 1828, was Rossini's *Il Barbiere di Siviglia* with a thirteen-year-old, Ann Childe, as Rosina. In the same year, by royal command, King George IV heard the students perform the Act I finale of *Don Giovanni* at St James's Palace. *L'Italiana in Algeri* and *Così fan tutte* followed in 1829, again with the remarkable Miss Childe—surely the youngest Fiordiligi in operatic history (and she sang 'Per pietà' too!). When she played Susanna in 1830, the year Queen Adelaide consented that opera performances should be under her immediate patronage, the youthful Cherubino was the fourteen-year-old Sterndale Bennett, who was, according to *The Harmonicon*, 'in every way a blot on the piece'. (Five years later she made her début at Covent Garden singing Marcellina to Malibran's *Fidelio*.) Excerpts from most of Mozart's operas were given within the first ten years and a complete *La Clemenza di Tito* in 1854.

In those early days all pupils at the Academy were bound by the regulations to take part in the Theatrical Representations, with the following proviso: 'Should there be any objection on the part of their Parents to their Children appearing on the Stage, they will be

allowed to remain unseen, attended by their Governess at the Wings, but giving their assistance'. We should remember that most students, including the instrumentalists who accompanied these performances, were admitted at the age of twelve and left five or six years later.

Throughout its history the Opera Class has waxed and waned according to the varying sympathies of the reigning Principal, but it is interesting to note that while the orchestral concerts and recitals of the early period reflected the prevailing bad musical taste of the day, the operatic excerpts were at least by composers whose works still hold a firm place in our present theatre-repertoire.

Lord Burghersh died in 1859, and although in that year Meyerbeer attended performances of extracts from his *Dinorah*, the financial state of the Academy precluded any lavish operatic spectacles for many a year. It was not until Mackenzie's rule that the Opera Class returned to the Lyceum, and now in the 1880s Wagner's name is first encountered in Academy programmes, albeit with piano accompaniment. *I Pagliacci*, however, was presented one year after its Italian première. A newly founded Dramatic Class began to eclipse the Opera and in 1895 the great vocal teacher, Manuel Garcia, retired at the age of ninety.

Trial by Jury was first performed by students in 1897, when the Opera Class also produced *Don Pasquale*, *Don Giovanni*, and *Martha*, and the first decade of the new century saw *Der Freischütz* and *Un Ballo in Maschera*. The Centenary celebrations of 1922 consisted of three operas by Academy composers: Sullivan's *The Yeoman of the Guard*, Mackenzie's *The Cricket on the Hearth* and Goring Thomas's *Nadeshda*.

With the appointment of Julius Harrison as Director of Opera in the mid-1920s a particularly exciting period began with an annual season of Grand Opera at the New Scala Theatre in Charlotte Street (now demolished). Performances, often with three different casts, were given of *The Mastersingers*, *Fidelio*, *The Magic Flute*, *Rigoletto*, *Falstaff*, *Carmen*, *La Bohème*, *Gianni Schicchi* and *Madame Butterfly* and under Walton O'Donnell *The Valkyrie* and *Samson and Delilah*.

Sir John Barbirolli followed in 1934, conducting further productions of *The Mastersingers* and *Falstaff* as well as the British première of Hugo Wolf's *Der Corregidor*. Under Myers Foggin's inspired direction the Opera Class rose like a phoenix after the Second World War, producing some of our leading opera singers, and since his departure in 1965 I have tried to continue his teachings, while extending the course and venturing into new operatic fields.

The Duke's Theatre had been opened in October 1926 and was ideal for Workshop scenes and chamber operas but, with its minute stage and lack of wing-space, was considered unsuitable for larger productions—a statement we later disproved with our stagings of complete Verdi and Puccini operas. The Duke's Hall has also been less satisfactorily adapted, first with a complete *Trittico* under Warwick Braithwaite in 1937 and more recently, during the building of the present theatre, with fully staged operas by Ravel, Menotti and Orff. Also during this period forays have been made to Sadler's Wells Theatre, first for our highly acclaimed 150th anniversary production of Donizetti's *Belisario* and later Massenet's *Cendrillon*, as well as to the Collegiate and King's College Theatres.

In 1973 the little theatre was demolished, and for four years

the Opera Class has been homeless, rehearsing wherever it was possible, but without the benefit of a stage. Now it returns to a magnificent new theatre, comfortable and spacious (the stage itself is one-and-a-half times the size of the entire old theatre) still, alas, lacking countless pieces of technical equipment and lighting but nevertheless a home where young singers can begin to feel what opera is all about.

Notes by the Architect on the new Theatre

John Bickerdike

The Academy's need for a new theatre hardly required to be argued. Its predecessor may be remembered affectionately—old things often are—but this I doubt. I recall a minute platform (it could not be called a stage) and a cross-stage route *via* the outside fire escape with an umbrella handy in case of rain: not a home for opera in a great music Academy.

The Academy's new accommodation had difficult design problems. The space between the main Marylebone Road building and York Terrace East is constrained and awkward in shape. There is a need to relate the different levels between the two buildings and to achieve means of escape within what is almost a totally sealed-off space. The theatre itself is at the uppermost level of the development, to use the full length and width of the space. Smaller accommodation—rehearsal studios and practice rooms—are or will be on several levels below. One primary objective was to achieve as large a stage area as possible. The acting area is some 58 ft wide by 38 ft deep—far larger than the average professional drama stage. The proscenium width of 34 ft can be widened to 50 ft. The pit below the stage can accommodate up to sixty musicians, and has a pit-lift which can be raised electrically to form a fore-stage.

It was the intention to provide a full fly-tower, but this would have produced an external structure in view of Regent's Park Terraces and, rather than risk endless delays in trying to obtain planning approvals, including that of the Royal Fine Arts Commission, we compromised, and the effective height for flying scenery was kept down to approximately 26 ft, related to a proscenium height of 17 ft 6 ins. This enables some scenery to be flown and some to be winched across the stage from the wings. The auditorium itself has fixed seating for an audience of nearly three hundred, almost all in ten curved rows never more than 40 ft from the proscenium. Mid-gangways are omitted by adopting the 'Continental' type seating layout which requires a larger space between rows of seats, leading, incidentally, to greater comfort. The auditorium floor is a gentle stepped-rake calculated to give good sight-lines. At the rear of the theatre are sound and lighting control rooms flanked by open balconies providing some seating.

As audience and stage areas are almost equal the design aims at reducing one's awareness of the unusual balance. The smallness of the auditorium breeds some acoustical problems also. It is recognised that opera needs a fuller sound—a longer reverberation time—than purely orchestral music, and certainly fuller than drama. A prime factor in achieving a good opera sound is large volume, which large opera houses never lack. So, within the constraints of the site, the design provided a maximum volume, the greatest clear height in the auditorium being 26 ft. The other acoustic factor is to create a form which reinforces the direct sound without large areas of corrective sound-absorbent material. Thus, despite the 'soft' appearance of the walls, they are in fact hard and reverberant.

Sound transmission is another major problem, nowhere more accentuated than in an Academy of music. The need to isolate as well as possible all playing spaces from each other leads to very considerable complications in design and construction. Similarly, the isolation of all mechanical plant noise is crucial. The solutions to this problem have been most acute in the new works. The Theatre is totally mechanically ventilated, and because of the shortage of space is served by several small plant rooms. One is immediately over the stage proscenium and the other is immediately at the rear of the theatre. Complex isolation techniques have been employed to ensure their sound does not penetrate the auditorium or any other playing spaces. Similar sound transmission design problems occur for example where the orchestra pit is located immediately over a rehearsal studio and the auditorium itself over another.

The auditorium decoration is kept subdued, with grey carpet on the floor and part of the walls, a matching grey suede-type cloth on the walls, a lighter grey ceiling and a major colour-emphasis in the red velvet covered seats and matching main curtain. The whole form is softened by freely curving walls, curved seating, fore-stage and rear balcony.

The Theatre's Gala Opening

Roy Teed

The year 1972 was a most notable one for its many and copious celebrations of the RAM's 150th Anniversary. Five years later, in October 1977, the crowning achievement of the Building Development Appeal was manifest in the Gala Opening of the Sir Jack Lyons Theatre by HRH Princess Alice, Duchess of Gloucester, President of the RAM.

This theatre has already proved itself a wonderful asset to the Academy; and it was well and truly 'christened' by four fine performances of a Triple Bill of operas, under the direction of John Streets. First we had Act IV of Henry Purcell's *The Fairy Queen* (The Masque of the Seasons); then came a specially commissioned one-act opera, *Tobermory*, by one of the Academy's most distinguished figures, John Gardner; and after the interval followed another one-act piece (by a former student), the evergreen *Trial by Jury* of Arthur Sullivan. This was a wisely chosen 'bill of fare', providing as it did for a wide variety of tastes.

The opening night was a memorable occasion, attended by many illustrious guests; and during the reception Princess Alice graciously declared the new theatre to be officially open, and the audience were ready and eager to enjoy the beautiful Purcell music (enhanced by excellent acoustics), conducted by the Principal, whose authoritative direction drew a stylish performance from singers and orchestra, and made one wish for more of this lovely work. The miniature 'arias' sung by the four Seasons deserve special mention, as does the counter-tenor duet (the Heralds), and of course the singing of the chorus, all of which contributed, with the production by Dennis Maunder, to create a serene and joyful celebration.

The first performance of John Gardner's *Tobermory* was a triumph for all concerned, from the composer to the percussionist. Saki's story of a talking cat was furnished with a libretto by Gavin Ewart, and set in the 1920s—a period well suited to many elements in this brilliant and witty score. The cast of seven

HRH Princess Alice,
Duchess of Gloucester,
formally declaring the Sir
Jack Lyons Theatre open;
behind her Sir Edmund
Compton.

Photograph by Tomas
Jaski Ltd



displayed some excellent singing and capable characterisation, with Christine Taylor as Lady Blemley, and a welcome return of Christopher Blades as Bertie.

The opera provided solos, duets and ensembles for all, as the amusing and somewhat scandalous story unfolded itself. A very clever and unexpected idea was to have Tobermory (invisible until after he was dead) sung by a counter-tenor (Philip Newton) with harpischord accompaniment and relayed through a speaker at the back of the theatre, thus heightening the fantasy by very simple means. Karen Jensen was an attractive 'flapper', and Clare Moll a by no means unattractive governess; Kevin Hughes as the curate, and Peter da Costa as the unfortunate professor, completed the cast.

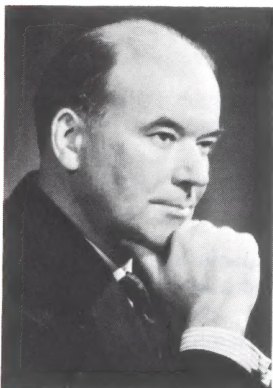
A small group of players formed an ideal orchestra under the skilful direction of Steuart Bedford. The opera was perceptively produced by Dennis Maunder, with convincing designs, sets and costumes by Oliver Bayldon. A final surprise was the orchestra continuing to play after the last ensemble leading into curtain-calls that were taken to the accompaniment of improvised jazz from the pit, and enthusiastic applause from the auditorium. It is gratifying that this work has already been recorded by the BBC (sound).

On the last night a well-timed 'black-out' gave us an extra long interval. As the cast and orchestra were preparing to perform *Trial by Jury* by torch and candle light the electricity came on again, and we were treated to an uproarious performance, full of zest and seizing every opportunity to enjoy the uninhibited fun, wit and humour of words and music which show Gilbert and Sullivan at their very best.

The chorus brought life to the public gallery and to the jury-box, whilst the Bridesmaids looked and sounded enchanting, and we enjoyed the antics of an animated policewoman. The two casts provided plenty of opportunity for interesting differences in individual performances, all of a high standard. Diction was admirable, and everyone showed themselves well able to respond to and co-operate with Steuart Bedford's energetic direction. The orchestra was sonorous and lively and it was interesting to note that a newly discovered original full-score was made available in microfilm to those in charge of the performance. This was a

Profile No 15
Bruce Boyce,
Hon RAM

Rex Stephens



modern-dress production, by Anna Sweeny, and the cast of young people brought to it a delightful freshness which sent the audience home happy and hopeful for the future.

Many years ago an impresario, who was making plans for a music festival, said to me: 'In your opinion, who are the best *lieder* singers in England?' There was no need to pause and consider this, and I replied at once, 'Flora Nielsen and Bruce Boyce'.

Now I have the pleasure of writing about Bruce and of the times both before and after he 'made his name'. He achieved the reputation of being the best male *lieder* singer in England and he also became well known as a fine recitalist on the Continent and in America.

He was born in London, Ontario, the son of a Canadian veterinary surgeon who was not at all musical. As a boy he enjoyed singing, particularly in duets with his mother, who had a very good voice. Whilst still a small boy his family moved to a little town in Nebraska, the American 'Middle West'. At his school there was, on the teaching staff, a woman who delighted in producing Shakespeare and musical plays and in mounting concerts. She soon discovered his pleasant singing voice, and through her he became interested in poetry and music.

He left school at seventeen, and with very little money and no clear idea of what he wanted to do, he went to California 'in search of adventure'. He worked at fruit-picking, harvesting and many odd-jobs, and gradually considered various opportunities in life. He eventually decided that he wanted to go to Cornell University, where his father had been, and he saved every possible dollar towards this end—no grants in those days! He paid his way through university, mostly by washing cars at night in a very large garage, and it was there, by singing to keep up his spirits, that he became aware of the potentiality in his voice.

He joined the university glee club, and its director suggested he might consider singing as a career. At that time he was a student of medicine, but changed to an arts course to study languages and music. He became involved in all kinds of performances and eventually had the honour of being invited to stay at the White House, where he gave two after-dinner recitals to the President's guests. In 1934 he won a scholarship to study abroad and he came to London and worked with Reinhold von Warlich, who taught in Salzburg, Paris and London. It was then that he decided to make *lieder* singing his principal activity.

He began his career with a highly successful London début in 1936, and in 1937 and 1938 he gave recitals in the Town Hall, New York. He was in America when the USA entered the war and he enlisted in the US Army Air Force. In the later years of the war he was at the US Air Transport Headquarters in London and when he was demobilised in 1946 he decided to settle here.

He quickly became known as a recitalist and as an oratorio singer. He sang the Christus in Bach's St Matthew Passion with the Amsterdam Oratorio Choir for sixteen years in annual performances in Holland, Germany and Belgium. In opera he sang forty performances in the title-rôle in *Don Giovanni*, as well as parts in *Rigoletto* and *La Bohème* in a season of Italian opera at the Cambridge Theatre. He played various rôles on the Continent and in England he worked with the English Opera Group and sang the count in *Figaro* with Kleiber at Covent Garden. In his greatest

As Count Robinson in Cimarosa's 'The Secret Marriage', with Owen Brannigan (right) in the London Opera Company's production under Stanford Robinson in the early 1950s.



love, *lieder*, he was now in the forefront and the post-war years took him on annual *lieder* recital tours to almost every city in Western Germany.

He joined the teaching staff of the RAM in 1956, but in 1970 family pressures caused him to retire and to leave London. He soon found retirement unbearable and returned to London and the Academy in 1973. He gave his last *lieder* recital at the Wigmore Hall in 1975 and sang Schubert's *Winterreise*, accompanied by Geoffrey Pratley. He has recorded three splendid recitals for L'Oiseau-Lyre, of Schubert, Brahms and Wolf and for the same company Purcell's *Come, ye sons of Art*, the Monteverdi *Vespers* and the Lully *Miserere*, all conducted by Sir Anthony Lewis. Also *Elijah*, conducted by Josef Krips and *Sea Drift* and *A Mass of Life*, conducted by Sir Thomas Beecham.

I had the great pleasure of playing for Bruce on many occasions, and perhaps I might write a little of what I know of him as a man and as a musician. He has an ease of manner combined with a natural courtesy which seems to me typical of many musicians from Canada, and a humility towards his art so characteristic of a great man. His breadth of outlook, his striving towards the very best, his thought for others, his keen intelligence and humour make up a personality which matches his physical stature! He had a voice of fine quality and power, with great range of colour and expression and a technique which could serve all requirements. Musically and stylistically his performances were of the highest order, and he could sing in German, Italian and French like a native (something all young singers who aspire to the front rank must strive to do) not to mention in various dialects! His programme-building was superb and he gave this tremendous thought. I can recall a recital to a school, well known for music, when he sang a programme of *lieder* and some of the finest of English songs and then finished with a bon-bon of Negro Spirituals which had the boys roaring with delight. I had never heard anyone sing them like this and discovered that at that time a well-known coloured singer had asked him for coaching in the Negro accent!

In his wonderfully balanced combination of musician, singer and actor I think perhaps the gift which gave the special quality to Bruce's performances was something more than the ability to

create, with great vividness, characters, emotions, situations and scences. It was more than a feeling for poetry and a feeling for words, it was a special feeling for the actual *sound* of words, in speech and in song. After a London recital there was a caption to the notice next morning which read, 'A singer worth his weight in gold'.

It is very pleasant to think that three performers who did so much to found our present world reputation in singing—Dame Eva Turner, Flora Nielsen and Bruce Boyce—are all so closely connected with the Academy.

[Miss Last writes: 'During my recent Piano Workshops tour in British Columbia (where I worked for Robin Wood), California and Kansas, I had the opportunity to spend three days at the Grand Canyon. On leaving I had quite a time because they had over-booked the plane and filled it up with a French Guided Tour. Having two more connections to make that day, I had a few words with the manager of Canyon Airport—I believe the total staff is five—with astonishing results. These results I wrote in verse to send back to my friend in California, and I have been persuaded to send them to you.']

With two hours to wait for a flight
I thought I would just like to write,
And so, by this mail
I will tell you a tale
That I'm sure you will find a delight.

I was called at 6.30 today
To make sure I would get under way;
Even then 'twas a worry,
I sure had to hurry
With breakfast half left on my tray.

The bus to the airport was fast,
I felt I had made it at last,
Though I thought that there oughter
Be some kind of porter;
I stood for a moment aghast.

But I'm not the person to shirk,
So I dragged all my bags to the clerk,
Who said 'We've a tour
Who must go on before',
At which I went nearly beserk.

'But', I cried, 'I have a connection
To fly in another direction.
If I get off late
I won't make the gate.
You're a most inefficient collection.'

My voice rose and fell between sobs:
You're all of you nothing but yobs!
I'll write such a letter
You'll wish you'd done better,
And probably lose all your jobs.'

The Flight of my Life

Joan Last

At this they began to agree
That they simply must get rid of me,
And a way must be found
To get me off the ground,
Though quite how, well they just couldn't see.

Then someone came up with a plan—
He was really a charming young man.
'I've fixed you a flight,
You will make it all right,
So now step on this plane if you can.'

The plane it was ever so small,
What its make was I cannot recall.
But a flight just for me
The Grand Canyon to see!
I could hardly believe it at all.

And really it's all of it true,
This tale I am telling to you,
How they fixed up a flight
Because of my plight;
Just a pilot and me, and no crew.

And I sat by the pilot as well,
And really this guy he was swell.
If I wanted a view
Said 'I'll fix this for you
And I'll bank just whenever you tell'.

Then he called up Las Vegas to say
He must contact TWA,
And Flight 440
Must on no account go
Till his passenger made it OK.

And as we came in to land
You can guess that I felt really grand.
He stopped by the door—
And we'd made it for sure.
I sailed in, to a wave of his hand.

He handled my baggage with skill
And TW worked with a will;
And though I had to run
It had all been such fun:
A tragedy turned to a thrill.

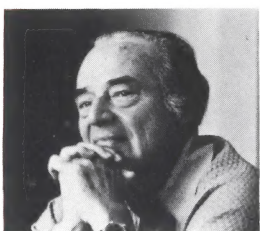
Obituary Russell Chester, 1892-1977 Vivian Langrish



Russell Chester was a Canadian, born in Winnipeg in 1892. He first came to Europe in 1907 to study in Brussels, then to England just before the outbreak of the First World War, and became a student at the RAM in 1914, I believe to study with Cuthbert Whitmore. In 1930 he became one of the piano staff, but it was some time before I got to know him—indeed, his teaching days at the Academy did not coincide with mine except on rare occasions so there was regrettably little opportunity of talking to him and getting to know his musical views. He certainly impressed me as a man of integrity, kindness and great modesty for he always hid his light under a bushel. How many knew that he held a BA Honours Degree from London University? His pupils had a great regard for

**Maurice Loban,
1909-77**

Frederick Grinke



him, which is not surprising! He had many interests including stamp-collecting, also a hobby of mine. I only recently discovered that he was also a very keen traveller—here again we were on common ground. Both his son and daughter became students at the RAM and he paid me the great compliment of asking me to take her into my class.

His sister Gladys, a fine violinist, died in 1941. I can recall Russell's stoical grief—this catastrophe left a very deep scar which must have greatly contributed to his tendency to retire into himself. I understand he was active until his death on 9 October 1977. We have lost a personality who, in spite of a retiring exterior was undoubtedly a great influence for good in his art.

Many years ago in the Winnipeg studio of John Waterhouse—a brilliant English-born violinist who produced so many Canadian violinists—a number of students were performing in front of friends and fellow-students. I was told that Maurice Loban would be arriving later to play the Bach Double Concerto with our teacher. I remember vividly the meeting and the impact of a real violin talent. Although only a little older than myself he seemed so very mature and assured.

Later I came to the Academy on an Associated Board Scholarship and Maurice followed shortly afterwards. He was encouraged to do so by his brother Bennie—a former student and scholar at the Academy. Maurice studied with Phillip Cathie and Rowsby Woof. He won the Brough Prize in his first year and in his first term was chosen by Lionel Tertis to lead the 'Trout' Quintet at a Chamber Concert.

When Maurice arrived in England he went to superb 'digs' with fellow students Bernard Cannon and Gwynne Edwards. Mrs Wright, the landlady, was a very fine cook and was also quite a character—ruling her students with a firm hand. She loved her happy, extrovert new Canadian student and even bought a piano for him. At one stage of his studentship Maurice got up before breakfast in his icy bedroom to practise, and caught a very bad cold. I was severely chastised by Mrs Wright for giving Maurice such foolish ideas. On one occasion I arrived to find that Maurice had gone out. Mrs Wright knew that we shared harmony lessons with B J Dale and told me that Maurice had not done his harmony for the next morning. I did it for him and Dale said that we ought to 'get together' over our lessons as although my harmony was very good, Maurice's counterpoint was better.

Unfortunately Maurice did not remain at the Academy very long. Money had to be found and he joined the ranks of a number of fine players in light music, including Hugo Rignold and Harry Burley. During the war he returned to the fold of serious music. He became a member of the RAF Symphony Orchestra and after the war played the viola on the front desk of many of our leading orchestras. He broadcast as a soloist, and in sonatas with Ross Pratt, Edith Vogel and Josef Weingarten. He also broadcast with York Bowen and with Edmund Rubbra, who wrote a solo piece for him. He broadcast regularly for many years, and although we were such close friends he insisted on coming to me for lessons—all on a strictly professional basis.

In recent years we made a regular habit of lunching together

**Phyllis Neilson-
Terry, 1892-1977**

Alban Jeynes



The portrait painted by Charles A Buchel in 1909, presented to the RAM by Phyllis Neilson-Terry in 1944 and cleaned in 1977 under the supervision of Oliver Davies.

**Reviews of New
Books and Music**

Gordon Green

and going on to a theatre or film. I would come up from the country and Maurice would allow nothing to interfere with our arrangements. Only a few months ago we travelled to Canada together and spent two very happy weeks seeing old friends and of course our families. Behind all his wonderful warmth, kindness and humour was a serious and dedicated musician. When we went to concerts together he was a generous but highly critical judge. A life-long friend whom I shall miss always, he will be mourned by a host of musicians here and in Canada.

As in music, so in the world of the theatre, some names carry a special family magic, many members inheriting great gifts and achieving great fame. The name of Terry is such a one. To older generations the names of Ellen Terry, Fred Terry, his wife Julia Neilson-Terry and their daughter, Phyllis Neilson-Terry conjure up the memories of many great performances. This same Terry blood is to this day represented by that great actor Sir John Gielgud.

I feel it an honour to be asked to write about Phyllis Neilson-Terry, a great lady of the theatre. She was a woman of exceptional beauty and had great charm, a quality always associated with the Terry family. I remember taking part in LRAM Boards with her with the greatest pleasure and also subsequently meeting her at the Garrick Club—that mecca of theatrical folk.

She was a distinguished student of the RAM, and in 1922 she and her mother took part in a Pageant representing, respectively, the Academy in 1922 and in 1822. She will be greatly missed by the British stage and the RAM remembers its distinguished daughter with admiration and gratitude.

Sidney Harrison: *Grand Piano* (Faber & Faber, £6.95)

Many readers of the *RAM Magazine* must know Harold Schonberg's book *The Great Pianists* published in 1964. This had been preceded by the more remarkable *Men, Women and Pianos* by Arthur Loesser. Mr Harrison's book has some of the elements of both these works, while being in no sense a replica of either. And Mr Harrison's 21st chapter, headed 'Great Pianists and Argumentative Teachers', makes a brief foray into territory more fully explored in a third book, Reginald R Gerig's *Famous Pianists and their Technique*—a misnomer, for it is really an historical survey of ideas about piano technique—which must have appeared after Mr Harrison's script was in his publisher's hands. Gerig's book is addressed to the professional pianist and teacher, Schonberg's and Loesser's to the general reader. But as a brief, popular starter, with its clever mixture of history, reminiscence, gossip and wisdom, I recommend Mr Harrison.

Mr Harrison can certainly write—not in the Olympian manner ('I have become almost incapable of writing Mandarin English', he says) but often felicitously and, now and again, a phrase, trivial out of context, will, in context, leap from the printed page, so to speak, to delight the mind. Inevitably, in the first edition of a book covering a very wide field, the odd mistake has crept in: Beethoven's father was, surely, a tenor singer who had also been taught the clavier and the violin—not a horn player; and the 'admired teacher at the Royal Academy' who had been Tausig's assistant was not *Carl* but *Oscar* Beringer. More important for me

Notes about Members and others

is the absence of sources of information. No doubt the book is primarily intended for readers to whom sources are not important; but, in it, I met some items of information previously unknown to me—Beethoven's remembering Mozart's piano playing as 'a mere dance of the fingers' (page 58) and Schubert's early opinion of Beethoven's music (page 95) etc—and, as a professional musician, I would like to be able to pursue these matters.

I have given little indication of the book's contents and, indeed, these contents are spread over so wide an area that a description of them would exceed the limits of this short notice. It must suffice to say that anyone, young or old, who, either as a player or as listener, feels an affinity with the piano and wishes to learn more of the instrument itself, its history, its composers, its players and its lore and legend, and who also wishes to find enjoyment in learning—he or she can do no better than read *Grand Piano*.

Christopher Regan has been appointed Honorary Treasurer of the Incorporated Society of Musicians. His father Leslie held the same position in the late 1950s.

Paul Patterson's *Requiem*, written in memory of President Kennedy and first performed in 1975 in Coventry Cathedral, was performed in the Queen Elizabeth Hall on 10 December 1977 by the London Chorale and the RAM Symphony Orchestra conducted by Roy Wales.

Jean Harvey gave an all-Nielsen recital for the BBC on 23 October: the Chaconne for piano, the Prelude and Theme with Variations for violin, and the Theme with Variations for piano.

Sheila Armstrong gave a recital under the auspices of the RAM Club in the Duke's Hall on 5 December, in aid of the Flora Nielsen Prize Fund.

Graham Johnson devised and wrote the script for the thirteen-part serial programme broadcast on Radio 3 between October 1977 and January 1978, devoted to the songs of Poulenc, and entitled 'Journal de mes Mélodies'. His recent appearances as an accompanist have included a series of concerts in the USA with Victoria de los Angeles.

Paul Steinitz spent January 1977 at Brock University, St Catherine's, Ontario, Canada, taking seminars and preparing for a Bach concert at the end of the month. While in Canada he visited Detroit to direct Bach's Cantata No 65 with the Detroit Symphony Chamber orchestra and the Westminster Church choir; the orchestra has invited him back in March 1978 to conduct a televised all-Bach concert. Programmes in London for the current season include the first performance since 1797 of Samuel Wesley's *Ode to St Cecilia*, the first London performance of Geoffrey Burgon's *Requiem* and the first performance in London (apparently) of Bach's St John Passion, 1725 version. Last season Dr Steinitz and the London Bach Society recorded the first set of Bach cantatas using baroque instruments to be recorded by the BBC; more recordings are in progress. The LBS celebrated its thirtieth anniversary with a public concert of cantatas and the fifth Brandenburg Concerto, also on baroque instruments.

David Carhart's *Tre Canzoni* were given their first performance on the BBC in August 1977. The performers were Carole Rosen, Edward Beckett, Margaret Moncrieff and Paul Hamburger. His *Dialogue* for cello and piano received its first performance in

December. His *Capriccio* for guitar and *Images* for tenor and guitar have been awarded first prize at an international Composers' Competition held in Toronto.

A concert of music by Alan Bush was given at the Wigmore Hall on 30 October, by Ronald Stevenson and the composer (piano), Graham Titus (baritone) and Jonathan Williams (cello). The programme included the Concert piece for cello and piano, Op 17, 24 Preludes for piano, Op 84, the song-cycle *De plenos poderes*, Op 86, and the suite for two pianos, Op 65.

Jennette Wickes (*née* Pears) gave an organ recital at All Saints' Church, Fleet, Hampshire on 3 October 1977 as part of the week's celebrations for the Golden Jubilee of the Guildford diocese. The programme included works by Bach, Mendelssohn, Vierne and Thalben-Ball, and proceeds from the recital went to the Church's Outward Giving Scheme.

Young Musicians Awards for 1978 have been made by the Greater London Arts Association to Corinne-Ann Frost (cello), Alan Gravill (piano), and Sioned Williams (harp).

Richard Markham gave a recital in the Purcell Room on 30 September 1977 in aid of the Max Pirani memorial fund, and succeeded in raising £300. The first prize will be awarded in 1978.

Gillian Smith (piano), together with Irish violinist Therese Timoney, performed the complete cycle of ten sonatas for violin and piano by Beethoven during October in Dublin and also at the Wexford Opera Festival. They have also recorded them for Irish Radio.

Roger Steptoe's Suite for solo cello was commissioned by Juniper Arts Music (director Michael Procter) for Gillian Thoday, with funds from the Arts Council of Great Britain and will be performed for the first time by her in the Purcell Room on 6 October 1978.

Works by Betty Roe issued recently by Thames Publishing include the *Short Sonata* (guitar), *Three Eccentrics* (SS and piano), *Introduction and Allegretto* (horn and piano) and *A Crown of Briar Roses*. This last, a set of five royal portraits, had performances in a number of London and home counties schools during the summer. Three of her works which are all settings of words by the poet James Reeves—*Prefabulous Animiles*, *AD One* and *Three Eccentrics*—have been recorded and released on the Pearl label. *Circe Beguiled*, for mezzo-soprano, baritone and guitar, had its first performance, at the Wigmore Hall, in November.

Recitals were given at the Purcell Room by Beryl Korman and Susan Towner on 27 October and by Kathryn Harries on 8 December, and at the Wigmore Hall by Kathryn Harries and Keith Jones on 20 December; the accompanist in all three was Clara Taylor.

Former and present Academy students who will be appearing at the Summer Recitals in Peterborough Cathedral this year will include Philip Mead (8 June), Harold Clark (6 July), Vanessa Scott, Stewart Haslett and Timothy Barratt (3 August), and Jane Morrison (10 August).

Distinctions

15

Kt

Peter Pears, CBE, Hon Mus D (Cantab), D Univ (York), Hon D Litt (Sussex), Hon RAM, FRCM

DBE

Isobel Baillie, CBE, Hon MA (Manchester), Hon RAM

CBE

Emanuel Hurwitz, FRAM

M Mus (Dunelm)

Michael Maxwell

B Mus (Dunelm)

R Keith Asboe

Births

Colley: to Timothy and Vivienne Colley (*née* Bellos), a daughter, Ellen, 9 November 1977

Heale: to Michael and Penelope Heale (*née* Cave), twins, Florence and Michael, 14 December 1977

Miller: to Michael and Amelia Miller (*née* Freedman), a son, Robert, 23 November 1977

Weber: to Sven and Marian Weber, a daughter, Sigrid, 9 July 1977

Wheble: to Peter and Penny Wheble (*née* Singh), a son, Simon Peter David, 15 November 1977

Marriages

Nevins-Jones: Paul Nevins to Angela Jones, 28 August 1977

Wallfisch-Hunt: Raphael Wallfisch to Elizabeth Hunt, 7 January 1978.

Death

Lillian Seccombe, ARAM, 18 November 1977

RAM Awards

GRSM Diploma, December 1977

Pass Mary-Jane Allen, Alison Handley

LRAM Diploma, December 1977

Piano (Teacher's) Mary-Jane Allen, Sara Billinghamurst, Esther Cavett, Robert Cocovini, Christopher Cox, David Lawrence, Joanna Lee, Laura O'Gorman, Deborah Price, Lindsey Richards, Francis Rwamakuba, Anne Silverstone, Theresia van Hellenberg Hubar

Singing (Teacher's) David Ashmore, Timothy Harper

Violin (Teacher's) Timothy Callaghan, Susan Carvell, Clare Clement Smith, Gillian Davies

Viola (Teacher's) Timothy Grant, Eirlys Gravelle, Melanie Kidd, Ania Leadbeater, Heather Missen

Cello (Teacher's) Julia Desbruslais, Nicholas Parry

Double Bass (Teacher's) Mark Horn

Flute (Teacher's) Ann Hill, Wendy Tickler

Clarinet (Teacher's) Fergus Morrison

Bassoon (Teacher's) Stephen Reay

Horn (Performer's) Cynthia Mitchell

Horn (Teacher's) Heather Missen, Alan Tokeley

Trumpet (Teacher's) Robert Ferriman

Trombone (Teacher's) Martyn Fox, Robert Hughes, John Mitchell

RAM Club News

Guy Jonson

At the Annual General Meeting of the RAM Club on 14th November 1977 Margaret Hubicki was nominated as President for the coming year. It gave us great pleasure to elect the following members on to the Committee to fill the vacancies of those who have served their term: Faith Deller, Lilly Phillips,

**RAM Club
Founded 1889**

Madeleine Windsor and David Martin. Noel Cox was most warmly thanked for his inspiring lead to the Club and his untiring help during this past year of his office as President.

After the meeting the Bochmann String Quartet (Michael Bochmann, David Angel, Garfield Jackson and Sebastian Comberti) gave an outstanding performance of Mozart's Quartet in F, K 590 and Debussy's Quartet in G minor. In a very special way the beauty of the Debussy Quartet was revealed with particular and sensitive eloquence. Although only formed in 1976 under Sidney Griller's guidance, the Bochmann Quartet have already given distinguished performances both on the Continent as well as in Great Britain. The President said it was a great joy to thank them for coming and a special pleasure to lead the sizeable audience to express their deeply felt thanks for the lovely playing, as well as to wish these highly gifted young musicians *bon voyage* for all that lies ahead of them.

President

Margaret Hubicki

Vice-Presidents

Sir Thomas Armstrong

May Blyth

Major-General R L Bond, CB, CBE, DSO, MC

William Cole, MVO

Noel Cox

Henry Cummings

Sir Vivian Dunn, KCVO, OBE

Myers Foggin, CBE

HRH Princess Alice, Duchess of Gloucester

Sir Gilmour Jenkins, KCB, KBE, MC

Guy Jonson

Vivian Langrish, CBE

Sir Anthony Lewis, CBE

W Graham Wallace

Madeleine Windsor

Committee

1975-8

Georgina Dobrée

Christopher Elton

Derek Gaye

Norah Newby

1976-9

Douglas Hawkridge

Clarence Myerscough

Rex Stephens

Marjorie Thomas

1977-80

Faith Deller

David Martin

Lilly Phillips

Madeleine Windsor

Hon Secretary

Guy Jonson

Hon Asst Secretary

Henry Cummings

Hon Treasurer

Hugh Marchant

**Alterations and
additions to
List of Members****Town Members**

Axworthy, Christopher, 2 *Flanders Mansions*, Bedford Park, London W4

Bayly, Audrey, 34 Dale Street, London W4 2BL
 Bazalgette, Caroline, 17 Derwent House, Stanhope Gardens, London SW7
 Callaghan, Timothy, 26 Stag Hill Court, University of Surrey, Guildford, Surrey
 Carhart, David, 54d Cornwall Gardens, London SW7
 Cratchley, Mrs Alison, 18 Hounsden Road, London N21
 Dobrée, Georgina, 5 Wellfield Avenue, London N10 2EA
 Dommett, Mrs Ursula, 7 Mayfield Avenue, London W4 1PN
 Harries, Kathryn, 8 Regency Court, 116 Kingston Road, Teddington, Middlesex
 Hill, Mrs Valerie, 77 Clauston Avenue, Northolt, Middlesex UB5 4PS
 Jaquerello, Pamela, 45 Colehill Lane, London SW6
 Jones, Hilary, 83 Woodland Rise, London N10
 York, Norton, 24 Brackley Road, London W4

Country Members

Clifford-Smith, Dr R H, 60 Southcrest Road, Lodge Park, Redditch, Worcestershire B98 7H2
 Crunden-White, Paul, 40 Derby Road, Heaton Moor, Stockport, Cheshire SK4 4NE
 Davis, Mrs Clinton, 5 Bankfields, Headcorn, Ashford, Kent
 Dismore, Mrs M, 21 Lodge Gardens, Alverstoke, Gosport, Hampshire
 Edwards, D Emrys, 3 Georgian Close, Llantwit Major, South Glamorgan, South Wales CF6 9XX
 Elliott, Dr Stuart, 25 Grantchester Road, Cambridge
 Eves, Duncan, 41 Riversdale Close, Old Town, Swindon, Wiltshire SN1 4EE
 Gooding, Karen A, 28 Upper Shelton Road, Marston Moreteyne, Bedfordshire
 Gray, Isabel, 'Fox Holes', 4 London Road, Wollaston, Nr Wellingborough, Northamptonshire
 Hodgkiss, Mrs Jean, Weyhill Lodge Music School, Weyhill, Andover, Hampshire
 Hudson, John, Wellingborough School, Wellingborough, Northamptonshire
 Jenkinson, Mrs Barbara (née Bashford), Cherry Tree Farm, Charlton Musgrove, Nr Wincanton, Somerset
 Lewis, Richard, Fir Tree Cottage, Tompsets Bank, Forest Row, Sussex
 Nevins, Paul, 41 Crestwood Drive, Walton, Stone, Staffordshire ST15 0LW
 Simons, Denis, 'Hazelmere', 1 The Lowes, Bowdon, Cheshire WA14 3PE
 Simons, Mrs Penelope, 'Hazelmere', 1 The Lowes, Bowdon, Cheshire WA14 3PE
 Stephenson, Eric, 4 Wentworth Close, High Wycombe, Buckinghamshire
 Trevor, Mrs Grace, 64 Dallas Road, Lancaster LA1 1TW
 Ward, Ronald, 'Gavenny', 68 Walnut Crescent, Fruitlands, Malvern, Worcestershire
 Webb, Dorothy M, 2 Mansard Close, Akeman Street, Tring, Hertfordshire HP23 6AF
 Whittle, Mrs Mary, (née Rivers), Ernesettle House, Bickham Road, St Budeaux, Plymouth, Devon

RAM Concerts

Autumn Term

Student Members

Barnes, Mrs Joyce, 65 Lewisham Road, River, Dover, Kent
 Stephenson, Mark, 4 Wentworth Close, High Wycombe, Buckinghamshire

Symphony Orchestra

23 November
Rossini Overture 'Guillaume Tell'
Fauré Ballade in F sharp, Op 19
Strauss Symphonic Poem 'Don Juan', Op 20
Schubert Symphony No 9 in C, D 944
Conductor Maurice Handford
Soloist Richard Heyes (piano)
Leader Alison Kelly

Chamber Orchestra

6 December
Schubert Overture 'Claudine von Villa Bella', D 239
Frank Martin Concerto for seven wind instruments, strings and percussion
Richard Rodney Bennett Concerto for oboe and string orchestra
Mozart Symphony No 41 in C, K 551 ('Jupiter')
Conductor Stuart Bedford
Soloist Christopher Redgate (oboe)
Leader Peter Hanson

Choral Concert (Repertoire Orchestra)

8 December
Schubert Mass No 5 in A flat, D 678
Gordon Jacob Christmas Cantata 'The New-born King'
Conductor The Warden
Soloists Jill Washington (soprano), Melanie Goddard (contralto), Nicholas Hills (tenor), John Barker (baritone), Mark Wildman (bass)
Leader Helen Boardman

Repertoire Orchestra

2 December
Schubert Symphony No 8 in B minor, D 759 ('Unfinished'), with third movement completed by Gerald Abraham
Elgar Cello Concerto in E minor, Op 85
Shostakovich Symphony No 5, Op 47
Conductors Maurice Miles, and Members of the Advanced Conductors' Class: David Cole, Dov Schmidt
Soloist Rhydian Shaxson (cello)
Leader Helen Boardman

Training Orchestra

7 December
Beethoven Overture 'Coriolan', Op 62
Glazunov Serenade, Op 7
Mozart Serenade in G, K 525 ('Eine kleine Nachtmusik')
Beethoven Piano Concerto No 4 in G, Op 58 (I)
Mendelssohn Overture 'The Hebrides', Op 26
Beethoven Symphony No 4 in B flat, Op 60 (I)
Conductors Maurice Miles, and Members of the First-year Conductors' Class: Philip White, Peter Currie, Rupert Bond, David Robertson, Robin Page

Soloist Roger Rayner (piano)
Leader Maureen Chiverton

In addition to regular Tuesday and Wednesday lunch-time concerts, an Exchange Concert was given by students from the Conservatoire National Supérieur de Musique, Paris, on 9 November.

Opera

Purcell 'The Fairy Queen' (Act IV: The Masque of the Seasons)
John Gardner 'Tobermory'
Sullivan 'Trial by Jury'
 26, 28 and 31 October, and 1 November (in the Sir Jack Lyons Theatre)

'The Fairy Queen'
Attendant Cheryl Hawkins
Heralds Philip Newton, Andrew Thompson
Phoebus Nicholas Hills
Spring Hilary Reynolds
Summer Marilyn Bennett
Autumn Andrew Austins
Winter John Riley
Dancers Alison Truefitt, Jill Washington, Dafydd Phillips, Rick Sharman
Chorus Christine Barker, Paula Bott, Deborah Dunne, Judith Gallacher, Deborah Gibbons, Irene Grant-Jones, Joanna Harris, Julie Hunter, Amy Klohr, Nicola Lanzetter, Rosemary Middleton, Eleanor Ransom, Vanessa Scott, Kathleen Summers, Pauline Wetherell, Clare Wilson, John Avey, Mark Fellows, Nicholas Hardy, Keith Hoare, Timothy Evans Jones, Richard Knott, Michael Neill, Jared Salmon, Charles Stewart, Stephen Williams

Conductor The Principal
Producer Dennis Maunder
Costumes Peter Docherty
Set Oliver Bayldon
Lighting Graham Walne
Choreography Anna Sweeny

The Fairy Queen
Heralds (Andrew Thompson and Philip Newton).

Photograph by Anthony Sweeny



'Tobermory'
Lady Blemley Christine Taylor
Agatha Karen Jensen
Hilda, a governess Clare Moll
Bertie Christopher Blades (former student)
Odo, a curate Kevin Hughes
Professor Appin, a zoologist Peter da Costa
Tobermory, a cat Philip Newton

Conductor Steuart Bedford
Producer Dennis Maunder
Sets and Costumes Oliver Bayldon, Sally Willis
Lighting Graham Walne

Tobermory
Bertie (Christopher Blades), *Agatha* (Karen Jensen), *Odo* (Kevin Hughes) and *Lady Blemley* (Christine Taylor).

Photograph by Anthony Sweeny



'Trial by Jury'
The Judge Richard Suart/Antony Brett-Shelley
The Plaintiff Elizabeth Brice/Lesley Garrett
The Defendant Keith Hoare
Counsel for the Plaintiff Stephan Kohlenberg/Dafydd Phillips
The Usher Christopher Bull/Michael Neill
Bridesmaids Deborah Gibbons, Irene Grant-Jones, Eleanor Ransom, Kathleen Summers, Jill Washington, Pauline Wetherell
Jurors and Members of the Public Christine Barker, Marilyn Bennett, Paula Bott, Deborah Dunne, Judith Gallacher, Joanna

Trial by Jury
The Judge (Richard Suart),
Bridesmaids (Eleanor Ransom, Irene Grant-Jones and Jill Washington),
the Plaintiff (Elizabeth Brice) and
Counsel for the Plaintiff (Stephan Kohlenberg).

Photograph by Anthony Sweeny



Harris, Julie Hunter, Kristina Johnston, Amy Klohr, Nicola Lanzetter, Rosemary Middleton, Clare Moll, Diane Rees, Hilary Reynolds, Jean Rigby, Vanessa Scott, Christine Taylor, Alison Truefitt, Clare Wilson, David Ashmore, Andrew Austins, John Avey, Peter da Costa, Mark Fellows, Nicholas Hardy, Nicholas Hills, Kevin Hughes, Stuart Hutchinson, Timothy Evans Jones, Richard Knott, John Riley, Jared Salmon, Rick Sharman, Charles Stewart, Stephen Williams

Conductor Stuart Bedford
Producer Anna Sweeny
Sets and Costumes Oliver Bayldon
Lighting Graham Walne
Director of Opera John Streets
Assistants to the Director Mary Nash, Clara Taylor
Assistant répétiteurs Phillip Thomas, Christopher Willis
Movement Anna Sweeny
Stage Management Gillian Hayward, James Brett, Ian Jones
Wardrobe Margaret Adams, Joanna Harris, Julie Hunter
Scenery painted by Alan Matthews
Lighting assistant Nigel Draycott
Leader of Orchestra Peter Hanson

Review Week

Review Week in the Autumn Term (28 November—2 December) included concerts by the Repertoire Orchestra (Maurice Miles), the Manson Ensemble (Paul Patterson and John Carewe), the Bochmann Quartet, a concert of student compositions, and a performance of Britten's 'A Midsummer Night's Dream' by members of the Opera Class conducted by Antony Shelley; this most enterprising and successful all-student production was given in the Sir Jack Lyons Theatre, and a collection was made for lighting equipment in the Theatre. There were lectures on the Arts Council of Great Britain (John Cruft), Life Assurance (Kenneth Odgers), Schubert's piano sonatas (Martino Tirimo), and the Vienna of Schubert (Peter Marginter); Bernard Haitink was interviewed by Arthur Jacobs; Steve Race introduced 'Music in Pictures', the record issued by the National Gallery featuring eleven paintings in the Gallery concerned with music and with the appropriate music performed by musicians from the RAM. There was also a showing of a film of Puccini's 'La Bohème', and a Pantomime and a Christmas Ball organised by the Students' Union.

New Students

Lena King (mid-Autumn Term 1977)
 Yehuda Kanar (Spring Term 1978)

The Students' Union Editorial

Dafydd Phillips

During the past few months there has been a steady improvement in the relationship between the various student bodies at the London music colleges. This has resulted in a number of meetings between the Presidents of the respective student bodies at which various problems that face and affect music students in particular have been discussed. One direct result of these meetings was a very successful Hallowe'en Ball. This was a joint venture between



'Music in Pictures' is the title of a record issued by the National Gallery, featuring music appropriate to eleven 'musical' paintings in the Gallery's collection. As the blurb says: 'Old master pictures are full of music and musicians; on this record angelic choirs, duets of lovers and instrumentalists are heard as precisely as if they had stepped from some of these paintings'. The painters represented are Piero della Francesca, Lorenzo Costa, Hans Holbein the Younger, Hendrick ter Brugghen, Gabriel Metsu, Robert Tournières, Jean-Antoine Watteau, Antonio Canaletto, Carmontelle, Edouard Manet and Edgar Degas, and the music ranges from Hugo of Lantins, via Trad and Anon to Debussy. It is performed by musicians from the RAM: Glenda Simpson and Karen Jensen (sopranos), Kevin Hughes (tenor), John Barker (baritone), Christopher Taylor and Adrian Brett (recorders and flutes), Barry Mason (lute and guitar), Peter Holman (harpischorde), Noel Cox and Alison Truefitt (pianos), Monica Huggett and Robert Cooper (violins), Stuart Deeks (viola and rebec), Michael Edwards (bass viol) and Caroline Maguire (double bass), under the direction of Sir Anthony Lewis and Peter Holman. The recording was made by Bob Auger and the producer and narrator is Steve Race.

Trinity College Students' Association and RAMSU. By sharing the costs we were able to organise a bigger and better function than in previous years and it gave students of both colleges an opportunity to mix socially. A similar event is planned for the Spring Term.

Another inter-college event that took place during the Autumn term was a mock 'University Challenge' contest between a team of students from the RCM and the RAM. The questions, based on both music and general knowledge, were set by Mr Bernard Keefe of Trinity College. The less said about the result the better as far as the RAM is concerned! A return match has been arranged for the Spring Term, and let us hope that by the time you receive this *Magazine* our heavy defeat will have been avenged.

I feel that a mention must be made of the Christmas Ball held on 1 December in the Duke's Hall. Among the performing artists were Acker Bilk and his Paramount Jazz Band, who proved to be a popular choice with students and staff alike. May I take this opportunity of thanking all those students who helped to make this Ball such an outstanding success. I should also like to take

Communication through Music Course

Hilary Parke

this opportunity of extending a very warm welcome to our new bar steward, Mr Daniel Creaser. Mr Creaser took up this position in November and has proved to be a very capable and efficient steward.

May I draw your attention to the birth of a new pilot scheme that was launched recently? It all started in February last year, when a small group of RAM students were given an interesting and informative talk by Mrs Sylvia Lindsay, Director and Secretary for the 'Council for Music in Hospitals' followed by a hospital visit to see this work in action. In two master-classes taken by Miss Davies, one of the Council's most experienced performers, we were given the opportunity to give our own trial performance, to experience the difficulties of correct presentation under these conditions and not least to have a good laugh at ourselves!

The Council sends musicians into various types of hospitals, many catering for long-term patients, in the belief that only a concert of a professional standard can form the link and contact with the patient so vital when using music's therapeutic and healing powers. For this reason anything forming a barrier between artist and audience is avoided, including the use of a stand or music, and much of the course was devoted to making that communication.

Though one's performance must be up to concert standard, the venue and the audience do not always match! A concert might be held in a hall the size of the QEH or in a small ward, and must be adapted accordingly. The audiences range from children to the senile, from the physically handicapped to the mentally insane. The work can be very poignant but often gives rewarding results. After one concert a young man talked to one of the artists, to the astonishment of the staff, who told her that he had been totally withdrawn and had not spoken for six months.

Mind you, the entertainment is not always one-sided. It has been known for two old dears in the front row to discuss the state of their bunions, whilst a third gets up and 'belts them one' so that she can listen. One artist was greeted with 'Oh, by the way, don't go too near that man in the front row—the one surrounded by warders—he killed somebody yesterday'. Learning to handle one's audience is a vital part of the course.

The professionalism demanded and displayed by the tutors was a refreshing contrast to a term frustrated by rehearsals cancelled or forgotten for one reason or another. It is exciting and challenging to take part in the formation of such a scheme and it will be very interesting to see how it develops: it is an opportunity not to be missed.

If anyone should wish further information about this work please contact Mrs Margaret Hubicki, who is on the Committee of the Council for Music in Hospitals.

The RAM Magazine

The *RAM Magazine* is published three times a year (in March, July and December) and is sent free to all members on the roll of the RAM Club and of the Students' Union. Copies may also be bought by non-members, price 50p per issue. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. **Copy for the Spring issue should arrive no later than 1 January, for the Summer issue 1 April, and for the Autumn issue 1 September and, whenever possible, should be typed (double-spaced, one side of the page only), please.** All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, Marylebone Road, London NW1 5HT.

Some spare copies of issues 193-4, 198-200, and 202-15 are available, free of charge. Please send requests to the Editor.

